

nineteenth-century dramaturgy and a twentieth-century passage from a history school book. The commentary explains that the event temporarily faded from memory under the auspices of Philip's grandson, Saint Louis, but re-emerged in the seventeenth-century when "a romantic taste for medievalism" develops (168). Duby shows that in the nineteenth century the event became "a manifestation of French patriotism" (173), and he concludes by confirming that, though the event may seem to be fading from memory in the face of a united Europe, the implications of battling with God on one's side linger (179).

Duby writes that "Bouvines had to be celebrated; its lesson had to be learnt" (171), and with this masterful work, he accomplishes both feats. Rendered accessible in English by Tihanyi's translation, Duby's *The Legend of Bouvines* thoroughly depicts a significant event of the Middle Ages. In addition to creating a valuable tool for historians, Duby entices folklorists and those interested in medieval culture by situating the event in a cultural context and tracing its lingering memory.

Paul Graham McHenry. Adobe and Rammed Earth Buildings: Design and Construction. Tuscon: University of Arizona Press, 1984. Pp. vii + 217, black-and-white photos, illustrations, appendices, index. \$24.95 paper.

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Paul McHenry is regarded as one of the world authorities on adobe construction. This is the second of his books on the subject. His first book, *Adobe: Build It Yourself*, as the title indicates, approaches the subject primarily from the perspective of those who are interested in building, and the information contained in the book is limited with that end in mind. The second book attempts to depart from this agenda by including more on the variety of uses of adobe around the world and the often ignored history of adobe in the U.S., especially in regions outside of the southwest. McHenry considers these matters only in a cursory way, and thus *Adobe and Rammed Earth Buildings* remains primarily of value for the builder rather than for the folklorist.

The first chapter of the book is concerned with the "History and Evolution of Earth Construction," but it is a brief treatment that would likely be considered incomplete according to the standards of the professional student of culture. In addition, the survey of a number of distinct traditions and geographical areas does not delineate very clearly between these different cultural uses of earth construction. Thus, even a

general understanding of the relationship between the various traditions is conspicuously absent.

McHenry acknowledges his debt to the "architects, builders, and adoberos who unstintingly shared their many years of experience" with him, and he does rely heavily on the cultures of the arid Middle East and the American Southwest for the techniques he utilizes. However, this information is presented in such a way as to focus on the technical rather than the traditional aspects of adobe building. The result is that ethnographic and cultural information is scanty. The tone of McHenry's work is chiefly practical: the physical aspects of adobe construction dominate. The cultural aspects—practical and aesthetic meanings, for example—are not explored. In addition, the book centers mainly on contemporary concerns. McHenry has revised building techniques to incorporate recent attitudinal changes in housing standards and aesthetics. McHenry fails to consider the folkloristic interest in the past as a key to understanding the present.

As a *how-to* book McHenry's work starts at the beginning of the construction process, covering everything from initial design and the construction of individual bricks to the integration of plumbing and electric systems and finally finish work. However, in many of the areas covered a number of details are not explored entirely. These omissions render the book incomplete for anyone who is not already familiar with this type of construction and the "common-sense" details that McHenry leaves unstated.

Adobe and Rammed Earth Buildings is a valuable book, and it works as a force for diversity and practicality that is much needed in American housing. However, it is geared mainly for people who are already initiated in construction techniques. The book does, however, display a set of practical, aesthetic, and historic sensibilities. For the folklorist, this work may be more valuable as an item of culture, rather than as a study of culture.

Mary Crow Dog and Richard Erdoes. **Lakota Woman**. New York: Harper Perennial, 1990. Pp. 263, black and white photographs, epilogue. \$11.00 paper.

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Mary Crow Dog describes her remarkable life in *Lakota Woman*, with particular focus on her involvement with the American Indian Movement—AIM. Before she became a Crow Dog by marrying Leonard Crow Dog, a Lakota medicine man and AIM activist, Mary grew up on the Rosebud Reservation in South Dakota as Mary Brave Bird. She describes